

Environment: Culture, Nature, and Women in Virginia Woolf's *The Voyage Out*

Ziba Roshanzamir

Ph.D. Candidate of English Literature Department of English Language and Literature, Borujerd Branch, Islamic Azad University, Borujerd, Iran.

Leila BaradaranJamili (Corresponding Author)

Assistant Professor, Department of English Language and Literature, Borujerd Branch, Islamic Azad University, Borujerd, Iran.

Bahman Zarrinjooee

Assistant Professor, Department of English Language and Literature, Borujerd Branch, Islamic Azad University, Borujerd, Iran

Ardeshtir Danesh

Assistant Professor, Department of English Language and Literature, Borujerd Branch, Islamic Azad University, Borujerd

Abstract

This paper focuses on Virginia Woolf's (1888-1942) *The Voyage Out* (1915) through the ecocritical theories of Val Plumwood. Reconnecting with nature is increasingly recognized as a positive contribution to health and well-being. In Western culture, women are associated with nature and they are devaluated; on the contrary, men are identified with culture. Culture is separated from nature; likewise, the male is separated from the female and the male is superior to her. Gender acts as an organizing principle for a society due to the cultural meanings by which male or female comes into existence. Therefore, it is the cultural patterns in a society which affirm the legitimacy of planning initiatives for gender roles. In the novel, Woolf expresses her idea implicitly about the position of human beings who consider themselves in a higher rank of any other living beings or the essence of existence in terms of anthropocentric culture. Woolf implies that women, nature, and environment are regarded as the Other and culture is associated with men to bring destruction to environment and create a wide gap between males and environment. The main character Rachel Vinrace is caught in the anthropocentric world built by men and culture in which women are lower than men. Rachel tries to save herself by being close to nature.

Keywords: Anthropocentrism, Culture, Environment, women, Nature.

Introduction

Virginia Woolf (Adeline Virginia Stephen) was born on 25 January 1882 at Hyde Park Gate in Kensington, London. She was the daughter of Sir Leslie Stephen (1832-1904), the distinguished Victorian author, critic, and Alpinist, whose reputation has especially been established by the editorship of the Dictionary of National Biography (1882-90). In 1867, he married Minnie, the daughter of William Makepeace Thackeray (1811-1863) but Minnie died in 1875. Stephen married Woolf's mother, Julia Prinsep Stephen (1846-95), who had married Herbert Duckworth (1833-70), in 1867, and had three children, George (1868-1934), Stella (1869-97), and Gerald Duckworth (1870-1937), but she was widowed by her husband's death before the birth of her third child.

Then, this widow, Julia Duckworth, who was thirty-two in 1878 married Leslie Stephen who was in his forty-six. Obviously, Leslie and Julia brought their children to their marriage. Thus, Virginia was born into a large Victorian family. She was the third child out of four children born to them. The eldest, Vanessa (1879-1961); the second, Thoby (1880-1906); and the last or the youngest, Adrian (1883-1948).

Virginia and Vanessa were not able to have access to the official education like their brothers; they, indeed, had to remain and educate at home. Although both her father and her mother provided the ground to her daughter, Virginia, to educate, her father played an important role in shaping and constructing her intellectual foundation, allowing her to enter his rich library and supervising daily her reading and writing.

The Voyage Out was published in 1915 when Woolf was a twenty-seven-year-old-woman. In this novel, she made an effort to portray nature and its effects on the main character, Rachel Vinrace, who reaches a sort of self-discovery and maturity when she is absorbed in nature of the South American forest. This novel can be considered as the eco-fiction due to the upward consciousness about nature and its influences on the human's mood, temper, and behavior. Woolf wrote it to tickle the reader's eco-friendly and environmentally-friendly fancy to care for nature and natural environment much more. Woolf's literary career as a novelist began in 1915, a year after the outbreak of the First World War (the Great War), when she published her first novel *The Voyage Out*. Woolf's work can help the reader understand how feminism is significant for environmentalism and that how discussing and solving the problem of sex, gender, and female's oppression is vital for solving the environmental crisis and plight. She is to change the public modes of thinking by challenging the global and local environmental crises. She makes a paradigm through both *The Voyage Out* and *To the Lighthouse* decentering man and anthropocentric view. Woolf helps the reader to develop ecological imaginations to decode the dualistic thoughts which cause the most complicated problem of marginalization of nature and women, consecutively.

Literature Review

Mohammad Kaosar Ahmad in his article, "Ecofeminist Tendencies in Virginia Woolf, Doris Lessing and Arundhati Roy" (2019), articulates the ecofeminist approaches shown in these three women writers' works. He explores that these writers attempt to find the relationship between women and nature. The author refers to Woolf's perspective toward nature and its representation in her works. He states that, "Woolf has a holistic perspective on gardens, as locales for discussion and spots where animals and humans exercise; dark and light become obscured, eradicating limits and progressive systems" [1]. Woolf's view regarding the natural objects, image, and the natural world and her representation of human/nature dualism in her works has been discussed in this article. In addition, the writer emphasizes that Lessing and Roy present nature in their works and they are ecofeminist in terms of their manifestation of women, gender, nature, and sexual discrimination.

Erwin Rosinberg, in his article "Virginia Woolf the Study of Nature" (2013), depicts how Woolf provides her readers with "appropriation of discourse or methodology [...], towards the protection of living things within the context of their environments" [2]. Woolf's fictional production reflects the ecological problems based on human experience and defines how a living being should be in a community. She asserts that how a human's ecological consciousness is impressed by taxonomic tradition and knowledge of the world around him or her.

Derek Ryan, in *Virginia Woolf and the Materiality of Theory* (2013), indicates Woolf's relationships with the world and the material world in which the process of being and becoming is possible. In fact, Ryan deals with "a diverse range of non-human and materials that provide the impacts for Woolf's conceptualization of materiality-or, we might say, the materials for her theories" [3]. He refers to animals in Woolf's works like *Flush*, showing "the light of contemporary theories of animality" and it challenges "anthropomorphism", and also highlights "non-anthropocentric, symbiotic, and sympathetic vision of human animal relations" [3]. Therefore, based on Ryan's ideas, Woolf is concerned with animals (non-human species) to anticipate the modern philosophies of "material realities" in the world which highlight "the boundaries between species" [3].

Bonnie Kime Scott in the book, *In The Hollow of the Wave: Virginia Woolf and Modernist Uses of Nature* (2012), articulates how the modernist writers like Woolf show the modernist aspects of life and their effects on the modernist man's mind in order to reveal his/her relationship with natural world in the post-war world and in the urbanized, industrialized and capitalized world. That is, "[w]e frequently find a shuttling dialogic between city and country, culture and nature, in Woolf's life and writing" [4]. Clearly, the author refers to the portrayal of nature and city and the conflict between natural world and human-made creation (city, industry, and modernization) in Woolf's fictional and non-fictional works. Therefore, Woolf as a modernist writer became familiar with different new

sciences and this familiarity helps her to be close to nature and to know nature as far as she could. This knowledge of natural world and resources are shown in her novels.

Theoretical Framework: Ecocriticism

Claude Lévi-Strauss (1908-2009), the French anthropologist, claims that “the culture nature distinction is itself a product of culture” [5]. He perceived the dichotomy of culture/nature quite well; however, he followed the trace of such a dichotomy in Jean-Jacques Rousseau’s (1712-78) *Discourse of Inequality* put stress on the opposition between nature and culture and examined social and cultural anthropology based on this dichotomy [5]. Further, both male and females are active performers of the gendered distinction of nature/culture dichotomy. In this respect, Plumwood mentions:

I have argued that we can see in the centric features of cultures, whether considered as individuals or as particular gendered, radicalized, species or national-economic groups, a common pattern or logic of oppression, and that these can also be resisted by disrupting that common pattern and its logic, that is, through counter-centric strategy. [6]

She believes that in every kind of culture, the gendered and radicalized species like women (and nature) are entrapped in a common pattern in which the logic of oppression is established and is rarely disrupted. She employs the term phallogentrism which transcends the gender relations because she comes to conclusion that “dominant gender relations in many societies are prime examples of centric patterning” [6]. Certainly, this patterning in those societies or in male-centric ones is phallogentric patterns which are the main sources of gender relations. In such societies the non-dominant groups, like women and nature, are under the control of “these forms of centrism and other forms of centrism” [6]. The different forms of centrism emerge from the forms of cultures in all societies. Gender and nature are connected through culture in terms of “those forms of centrism”; indeed, the central problem is that, “the death of nature as a living being and the accelerating exploitation of both human and natural resources [are] in the name of culture and progress” [7]. Nature is gendered as being feminine because, “[i]n both western and non-western cultures, nature was traditionally feminine” [7]. As a result, culture is linked to masculinity and nature is associated with femininity; and the gender relations are as the undermining means of nature and natural environment.

As Plumwood says, “the western mapping of a gender hierarchy on to the nature/culture distinction has been a major culprit in the distinction” [8]. She figures out that the problems will not be solved by elimination of the differences created by the pair [8]. When a culture is a contributing factor to creating of beliefs through which nature is just female and functions as nurturer like women not more, this sort of culture is masculine and is like a tool to generate the gendered female and culture.

Main Discussion

1. Anthropocentric Culture in Marginalized Natural World

It is Copernican idea that the earth cannot be the center of the universe and it can be the sun that should have been placed at the center. The core of anti-anthropocentrism is achieved through this Copernican perspective. The position of mankind as a centered creature on earth, which was already placed at the center of universe, is challenged now. Many philosophers evaluated Copernican revolution to justify their views and critical ideas regarding anthropocentrism. On the contrary, the philosophers such as Immanuel Kant (1724-1804), a German philosopher, and David Hume (1711-1776), a Scottish philosopher, agreed on “pre-eminence for human intelligence and endorsed the human mind as the creator of the world as we know it” [9]. For instance, David Hume utters: “[w]e are apt to call *barbarous* whatever departs widely from our own taste and apprehension; but soon find the epithet of reproach retorted on us” [10]. Hume puts stress on the matter that men follow their taste and they become aggressive if something does not agree with their taste and interests.

They appraise to establish foundations for their taste that are not hurt by anything. That is anthropocentric view by which Hume represents a universal standard for human’s taste. Accordingly, Kant analyzes the human judgment that how it can be subjective, “[t]he judgment of taste, therefore, is not a cognitive judgment, and so not logical, but is aesthetic which means that it is one whose determining ground *cannot be other than subjective*” [9]. Humans’ cognition and knowledge both *a priori* and *a posteriori* “permit only human experiences as the source of knowledge” to postulate “the perceptions provided through human sensations” [11]. Humans know that they are prior to any other creatures in the world; they may know it from their senses or from what other people tell them; however, the source of knowledge can be their own experiences.

In *The Voyage Out*, Woolf professes that how anthropocentric culture takes the control of nature, in order that nature can be marginalized and gendered. When the English men (a group of English men and women) as the tourists initiate a trip to the scenic views of jungle of the Brazilian, coastal city, they trespass the pristine pathway to prove the anthropocentric view. The more they enter the mysterious jungle, the more nature of the jungle becomes trodden:

[w]hether made by man, or for some reason preserved by nature, there was a wide pathway striking through the forest at right angles to the river. It resembled a dive in an

English forest, save that tropical bushes with their sword-like leaves grew at the side, and the ground was covered with an unmarked springy moss instead of grass, started with little yellow flowers. As they passed into the depths of the forest the light grew dimmer, and the noises of the ordinary world were replaced by those creaking and sighing sounds which suggest to the traveler in a forest that he is walking at the bottom of the sea. The path narrowed and turned; it was hedged in by dense creepers which knotted tree to tree, and burst here and there into star-shaped crimson blossoms. The sighing and creaking up above were broken every now and then by the jarring cry of some startled animal. The atmosphere was close and the air came at them in languid puffs of scent. The vast green light was broken here and there by around of pure yellow sunlight which fell through some gap in the immense umbrella of green above, and in these yellow spaces crimson and black but trifles were circling and settling. Terence and Rachel hardly spoke. [12]

These sentences definitely manifest Woolf's emotions and feelings toward the anthropocentric culture in a marginalized and gendered nature. At the beginning of this quotation, Woolf refers to a group of tourists entering the depth of the jungle and the more they go in, the more nature gets depressed. The light gets dimmer and the sound of the nature becomes fade and vague. The pristine jungle is occupied by humans; it seems that these people ruin the calmness and relaxation of the jungle and its inhabitants. Woolf assumes that it is humans that marginalize nature by stepping into it without paying any attention to its privacy.

Woolf presents the hapless human who hurts the beauty and dignity of nature. Correspondingly, in her essay, she asserts that "[i]t is a world, in short, with houses, roads, carriages, hedgerows, copses, and with human beings" [12]. Woolf undermines the position of human beings compared to parts of nature like flowers and the line of bushes. She does it as if she classifies nature and human beings. In the novel, Woolf also accentuates that human beings do not care about the earth and they do not pay any heed to it; in addition, women associated with nature are not as much important as men:

[w]hile Rachel played the piano, Terence sat near her, engaged, as far as the occasional writing of a word in pencil testified, in shaping the world as it appeared to him now that he and Rachel were going to be married. [...] [w]hy, even the earth sometimes seemed to him very deep; not carved into hills and cities and fields, but heaped in great masses. He would look out of the window for ten minutes at a time; but no, he did not care for the earth swept of human beings. He liked human beings—he liked them, he suspected, better than Rachel did. There she was, swaying enthusiastically over the music, quite forgetful of him, – but he liked that quality in her. [12]

Woolf, through these sentences, tends to say that human beings merely mind themselves and do not have any concerns for the earth. At first, Terence likes the earth and even the earth and its elements, like hills and fields, are significant to him, but it does not go on and after a short while he changes his mind and thinks that the earth cannot be vital, and it is human beings who are just worthwhile.

Woolf challenges exactly the anthropocentric culture through which Terence does not care about the earth. The earth is marginalized and even, in continuation of the above quotation, Terence articulates his explicit idea concerning women:

he observed aloud, 'women –' under the heading women I've written: 'Not really vainer than men. Lack of self-confidence at the base of most serious faults. Dislike of own sex traditional, or founded on fact? Every woman not so much a rake at heart, as an optimist, because they don't think.' What do you say, Rachel? He paused with his pencil in his hand and a sheet of paper on his knee. [12]

Terence is writing a book because he is a novelist; he is writing about women and their sex. He claims that women do not have enough self-confidence about their sex. In fact, he humiliates women and their sex and he does not like the earth and nature, too. He is not fond of women and the earth. He marginalizes women and the earth in terms of their being and gendered nature.

In this case, Plumwood writes:

[t]herefore anthropocentrism is unavoidable, and the demand for its avoidance is evidence of conceptual confusion. [...]. Ethical consideration, to the extent that it involves treating others with sensitivity, sympathy, and consideration for their welfare, often seems to require some version of putting ourselves in the other's place, seeing the world from the perspective of a creature with its own needs and experiences rather than our own. This may be said to involve some form of transcendence of our own location, but it does not require us to eliminate our own location, rooting out any trace of our own experience and concern for our own needs; otherwise moral consideration for others would be just as impossible as the avoidance of anthropocentrism is said to be. [13]

Plumwood's idea can support Woolf's view based on what has been said about anthropocentrism. She announces that anthropocentrism is not needed to be eliminated; rather, it should be linked with ethical consideration by which humans treat other creatures very fairly and compassionately.

Anthropocentric culture can be concerning the existence of other living beings by keeping an eye on the importance of wishes of humans in a logical way. Woolf wants to change the reader's mind that anthropocentric culture, based on which women and nature are gendered and marginalized, should be dismissed as soon as possible. Human beings must not keep themselves by themselves and ignore the other creatures like the earth, nature, and ecosystem since it leads to emerging gendered and marginalized creatures like nature and women concurrently.

2. Environment, Women, and Culture in *The Voyage Out*

The novel *The Voyage Out* begins with the description of the river and Waterloo Bridge in London because Woolf wants to draw the reader's attention to the water and its effects. In her eco-novels, the trace of water can be found. It can have different reasons but one reason can be her eco-friendly sense by which she is concerned with water as the important meaning of life or a natural resource to keep the Earth alive:

[a]lthough Mrs. Ambrose stood quite still, much longer than is natural, the little boys let her be. Someone is always looking into the river [Thames] near Waterloo Bridge; a couple will stand there talking for half an hour on a fine afternoon; most people, walking for pleasure, contemplate for three minutes; when, having compared the occasion with other occasions, or made some sentence, they pass on. Sometimes the flats and churches and hotels of Westminster are like the outlines of Constantinople in a mist; sometimes the river is an opulent purple, sometimes mud-colored, sometimes sparkling blue like the sea. It is always worthwhile to look down and see, what is happening. [12]

Truly, Woolf describes the River Thames and the water at different times. She knows that people come there and stand on the bridge to gaze at the river in order to pacify and ease themselves even for some minutes. She tries to highlight the importance of water in human's life and reveal that water is the life-giving spirit and is a part of nature, and people should be careful to protect it.

To support her idea regarding nature and environment and to put emphasis on *The Voyage Out* as an eco-fiction, Lawrence Buell's eco-critical views concerning water, river, and "watersheds" can be noted here:

[r]ivers are ancient cultural symbols, and rightly so. Without water, no life. Without ample supply, no sizable human settlements. Whole civilizations have been defined by the arterial rivers without which they could not have come into existence [...]. Indeed, throughout the world rivers have become cultural icons by dint of size, extent, beauty, imputed sacrality, and utility as transportation routes; the Amazon, the Rhine, the Ganges, the Mississippi. [14]

Buell believes that rivers have been used culturally and symbolically by authors to transfer what they have had in mind to emphasize that to what extent water is important and vital. Woolf also endeavors through the Thames River with which people can be pleased by watching, and she puts stress on nature and environment. Her biocentric views can be felt well in *The Voyage Out*. The novel itself is the voyage which is the power and the importance of water through which the protagonist Rachel Vinrace, the twenty-four-year-old girl, becomes mature in terms of wisdom and understanding.

The river has been used frequently in other works of Woolf, such as *To the Lighthouse*, *Mrs. Dalloway* and *The Waves*. Indeed, the idea of writing of *The Voyage Out* crossed Woolf's mind when she walked along the coast at Manorbier, a lovely seaside village on the south coast of Pembrokeshire, in 1904, shortly after her father's death. Woolf was really interested in water (rivers and seas) because she can be more mindful and thoughtful. In her diary in 1922, she mentions how the idea of her novel comes to her mind and "Daphne is very well informed, & how adorable the young are like new brooms [...]. At her age I was for knowing all that was to be known, & for writing a book—But what book? That vision came to me more clearly at Manorbier aged 21, walking the down on the edge of the sea" [15]. When she walked along Manorbier Beach (a sandy beach) she thought that she would write a book. Hence, she actually loves nature and the countryside to think more effectively and tries to preserve nature by writing her eco-fictions. Woolf is attracted to the grassland of the river Ouse and by watching such a picturesque scene she can think more sufficiently.

As a consequence, all her eco-fictions like *The Voyage Out* have been inspired by her interest in nature and water. Rachel is on the deck of the ship and watches the sea deeply, "[d]own she looked into the depth of the sea. While it was slightly disturbed on the surface by the passage of the *Euphrosyne*, beneath it was green and dim, and it grew dimmer and dimmer until the sand at the bottom was only a pale blue" [12]. Rachel looks at the sea profoundly because she wants to discover the mystery of the sea and hers. The colorful picture of the sea (water) is related to Woolf's concerns for this priceless and natural resource. When Rachel watches the sea, as if she recalls something important, or Woolf would like readers to recall a significant thing, "[t]he past only comes back when the present runs so smoothly that it is like the sliding surface of a deep river. Then one sees through the surface to the depths" [16]. Woolf thinks that the past is beneath the present. Likewise, Rachel thinks about her past through the "sliding

surface of a deep river” [16]. Woolf considers the sea and the tides that come up as the past memories and through this essence of life she wants her readers to be closer to nature.

Her biocentric views are dispersed throughout the novel, especially during the journey and by the metonymy of the sea and also the South American Jungle. Woolf considers the sea metonymically and biocentrically because water or the sea plays an important role in sustaining the whole biosphere; in conclusion, Woolf makes use of the literary device like metonymy in order to refer to the whole biosphere and the social and environmental challenges which were revealed in the modern world in which Woolf lived.

Buell states that, “[a]s early as Elizabethan times, topographical writing had taken the rivers of England and most especially the Thames as synecdoche for national identity and power, an obvious and plausible ‘natural symbol’” [14]. Buell accentuates the Thames River used as a unique landscape by which the cultural identity or power can be shown. Furthermore, it is a symbol of nature by which writers demonstrate the pure and gorgeous beauty of England’s land because it is used as metonymy to refer to the whole nature of Britain. Woolf’s novel, *The Voyage Out* is exhibited as a massive concrete structure to pave the way for illustrating the significance of water as the life resource and it is used as a ‘natural symbol’ to show a reciprocal relationship between humans (especially women), the sea, and the floating water which is the source of change and life. The novel reflects on the inextricably intertwined aspects of environment and nature and can be definitely regarded as an eco-fictional work soon.

The reliance of culture on physical environment is an endless problem. Attempts to signify racial and gender traits in terms of physical environment and cultural influences have been seen in many writers’ works, especially in nature or green writers’ like Woolf’s. Woolf in her works draws more or less reader’s attention to the interrelationship which exists among environment, gender, and culture. In *The Voyage Out*, Woolf demonstrates that six English men (both women and men) embark an expedition to the countryside of Santa Maria to enjoy the picturesque landscape and scenic nature, and she refers to the unspoiled nature and environment that have been sustained without any changes:

[s]ince the time of Elizabeth very few people had seen the river, and nothing has been done to change its appearance from what it was to the eyes of the Elizabethan voyagers. The time of Elizabeth was only distance from the present time by a moment of space compared with the ages which had passed since the water had run between those banks, and the green thickets swarmed there, and the small trees had grown to huge wrinkled trees in solitude. Changing only with the change of the sun and the clouds, the waving green mass had stood there for century after century, and the water had run between its banks ceaselessly, sometimes washing away earth and sometimes the branches of trees, while in other parts of the world one town had risen upon the ruins of another town, and the men in the towns had become more and more articulate and unlike each other. [12]

Woolf describes nicely nature and environment by highlighting the fact that every element in creating such a beauty and gloriousness is not trampled; in contrast, in other parts of the world, the lush green countryside and natural environment are ruined and destroyed violently and cruelly. She is going to support her idea that culture contributes to the natural environment and the sustenance of the environment is due to culture. The maintenance of the natural environment is for the reason that these people believe in their abilities and culture and they do not like the foreign culture like English culture that interferes with the beauty of their nature. At first the responsibilities are on the shoulders of the nations that have concerns for their environment otherwise the environment is disrespectful and gets eventually destroyed.

Culture allows people to change nature and environment, so that both nature and environment get the identity of being the Other. Plumwood notes:

[r]ationalism and human/nature dualism have helped create ideals of culture and human identity that promote human distance from, control of and ruthlessness toward the sphere of nature as the Other, while minimizing non-human claims to the earth and to the elements of mind, reason and ethical consideration. [...] Rationalistic culture has distorted many spheres of human life, its remarking is a major but essential cultural enterprise. [...] We must change this culture or face extinction. [6]

She decodes the importance of destroying role of culture by which environment is regarded as an Other, and major problems emerging from the dualism of human/nature are attributed to the rationalistic culture that generates extinction of environment and nature. In this case, Cudworth claims, “Plumwood conceptualizes gender, nature, race, colonialism and class as interfacing in a ‘network’ of oppressive dualisms” [17]. Woolf exhibits her attitudes toward gender and environment through these sentences: “[t]he gentleman, having smoked a certain number of cigarettes, dropped the glowing ends into the river, and looked for a time at the ripples wrinkling the black water beneath them, undressed too, and lay down at the other end of the boat” [12]. She displays how genders are joined with the environment quite differently. The Englishmen, who are addressed as gentlemen, throw out their cigarettes and litter into the river and make the water polluted and ‘black’.

They do not respect the health of environment. Woolf aims at provoking a reader’s caution to “environmental destruction, warfare, and grief” through using gender-orientated issue that males can bring destruction to environment. Hence, “[i]t was a cultured attitude; but its exponents would probably prefer the world civilized” [18].

It can be concluded that smoking cigarettes is the “cultured attitudes” that cause males, gentlemen, or even women, gentlewomen, to pollute environment.

Moreover, to support the suggested idea that men are more heedless regarding environment and it is the culture that is supportive of them, Carolyn Marchant points out that “[w]omen are identified with the home, reproduction, and nature, men with public life, production, and culture” [7]. Women are attached to nature and household chores (giving birth to babies and doing domestic tasks) men are still linked to culture, production, and social life rather than domestic life.

Conclusion

In *The Voyage Out*, Woolf illustrates a female character, Rachel, who is chained to the patriarchal society’s imposed rules through which she is unable to know her wishes and abilities. Nature’s plights are due to the unexpected presence of the men who think highly of themselves and just follow their benefits. Woolf emphasizes the suffering aspects of considering women and nature in terms of their gendered character and roles. *The Voyage Out*, as an eco-fiction by fictive characters and nature, has been the loud and visionary voice of Woolf to prove how culture, especially anthropocentric culture saddles marginalized and gendered world with both women and the natural environment.

References

- [1] Ahmad, Kaosar Mohammad. “Ecofeminist Tendencies in Virginia Woolf, Doris Lessing and Arundhati Roy.” *International Journal of English, Literature and Social Science (IJELS)*, vol. 4, I. 4, 2019, pp. 997-1002.
- [2] Rosinberg, Erwin. “Virginia Woolf of the Study of Nature.” *English Literature in Transition, 1880, 1920*, vol. 56, no. 2, 2013, pp. 262-65. (Review).
- [3] Ryan, Derek. *Virginia Woolf and The Materiality of Theory: Sex, Animal, Life*. Edinburg UP, 2013.
- [4] Scott, Bonnie Kime. *In the Hollow of the Wave: Virginia Woolf and Modernist Uses of Nature*. Virginia UP, 2012.
- [5] Bloch, Maurice and Jean H. Bloch. “Women and the Dialects of Nature in Eighteenth-Century French Thought.” *Nature, Cultrue and Gender*. Edited by Carol MacCormack and Marilyn Strathern. Cambridge UP, 1980.
- [6] Plumwood, Val. *Environmental Culture: The Ecological Crisis of Reason*. Routledge, 2002.
- [7] Merchant, Carolyn. *The Death of Nature: Women, Ecology, and the Societific Revolution*. Harper & Row Phbulsher, 1983.
- [8] Plumwood, Val. *Feminism and the Mastery of Nature*. Routledge, 2003.
- [9] Kant, Immanuel. “Critique of Judgment.” *Western Philosophy: An Anthology*. 2nd ed. Edited by John Cottingham. Blackwell, 2008, pp. 716-22.
- [10] Hume, David. “Of the Standard of Taste.” *Western Philosophy: An Anthology*. 2nd ed. Edited by John Cottingham. Blackwell, 2008, pp. 711-16.
- [11] Colleran, Noel. “Immanuel Kant’s Reference to the ‘Copernican Revolution’.” *Research Gate*, 2019, pp. 1-16.
- [12] Woolf, Virginia. *The Voyage Out*. 1915, EBook. <https://www.gutenberg.org>.
- [13] Plumwood, Val. “Androcentrism and Anthropocentrism: Parallels and Politics.” *Ecofeminism: Women, Culture, Nature*. Edited by Karen J. Warren. Indiana UP, 1997, pp. 327-56.
- [14] Buell, Lawrence. *Writing for an Endangered World: Literature, Culture, and Environment in the U.S. and Beyond*. The Belknap Press of Harvard UP, 2001.
- [15] Woolf, Virginia. *The Diary of Virginia Woolf*, vol. 2: 1920-1924. Edited by Anne Olivier Bell. Harcourt, 1978.
- [16] Woolf, Virginia. *Moments of Being: Autobiographical Writings*. Edited by Jeanne Schulkind. Introduced and Revised by Hermione Lee. 2002. E-Book.
- [17] Cudworth, Erika. *Social Lives With Other Animals: Tales of Sex, Death and Love*. Palgrave Macmillan, 2011.
- [18] Majumdar, Robin and Allen McLaurin. *Virginia Woolf: The Critical Heritage*. Edited by Robin Majumdar & Allen McLaurin. Routledge, 2003.